tament of the owner, and being written in characters of quaint design, it has a somewhat pleasing effect.

So much for the material, and use of it, in reference to the practice of an important branch of the fine arts. That of painting may be said to be totally unknown, and yet few countries can more justly boast of its elements of picturesque beauty; the scenery is of that wild, solemn, and impressive character, that, beyond the momentary flush of approbation, arrests the very boundary of thought, and trammels the mind with deep, stirring reflections.

Norwegian valley scenes are nature's most perfect pictures in the accord of lines, harmony of colour, and, beyond all, that minute gradation from the spectre-like forms of the distant mountain caps, to the clear, bright, sunny foreground with its rude and dangerous-like wooden bridge crossing the far sunk mountain torrent in a deep ravine, or from distance held in the play of setting sun, back to the mellowing shade, to the gray mid-distance, to the dark recess of a narrowing valley of rocks, where deep caverns lend their shadows to the universal shade, and where artists love to lead the eye of the beholder by cunning and imperceptible approach, to transfix him with emotion and bind him in contemplation. These subjects may be fairly denominated the noblest features of nature's landscape.

Again, the hospitable character, costume, social habits, and, above all, peaceable condition of the people, affords numerous subjects and opportunity for the enjoyment of this branch of the fine arts, but, strange to say, that whilst music, singing, and dancing are practised with skill, painting and drawing are comparatively unknown; and yet the praises bestowed by them on the artistic works of English tourists in Norway, denotes the bud of veneration for this neglected study. I am happy to say that of late years good taste has prompted a few English artists to direct their steps to this magnificent though neglected country, a better knowledge of its character than by written description being obtained by a peep into their portfolios, particularly that of Mr. West, of Clifton, to whom I am indebted for the view of Ringeho Church. Organized institutions for the study of art are alone wanting to class the Norwegians with others of the present age who are striving so successfully for its revival and improvement, and although in reference to this subject they hold a somewhat anomalous position, yet it must be remembered that they are capable already of works worthy our imitation, their minds are framed for the impressions of art, their country abounds with the requisite material, and the state of their society is genial to its birth and existence. R. C. S.

A SITE FOR THE NATIONAL GALLERY.

MARLBOROUGH HOUSE—HAMPTON COURT.

The lamented demise of the Queen Dowager has given occasion for a multitude of persons to view the interior of her late residence in London, called Marlborough House. This occasion, however mournful, becomes eminently favourable to entertain a project which would relieve very great and acknowledged difficulties in the two most important institutions dedicated to the furtherance of the fine arts.

The numerous visitors to Marlborough House must have become thoroughly acquainted with the considerable area occupied by the entrance, court-yard, stabling, offices, mansion, and garden. They have also seen that the apartments, and the distribution of them, have neither the grandeur nor convenience fitted even for a ducal residence, much less for any distinguished branch of royalty. The house has been so long and frequently unoccupied, or tenanted by others than by its noble possessor, that possibly it might be ceded upon conditions which, for many reasons, would be advantageous to the proprietor, and thus become a public property. A most magnificent area and situation would then be obtained, upon which a national gallery might be erected, worthy of the high position of Britain among the civilized nations of the earth, and worthy of a living school of art, which bids fair to take equal rank in excellence with any of the European schools, either of the past or present age.

The wing of the building now occupied by the national pictures in Trafalgar-square could then be given to the Royal Academy. Ample space would thereby be obtained to increase the means of their annual exhibition; the pains and penalties inflicted by rejection for want of room would disappear, and really meritorious works would have a fair chance of meeting the eye of the scrutinizing amateur by a favourable proximity of view. The semicircular apartment at the back of the hall might be opened into the central hall of entrance, and these, with the two lesser halls on each side, perhaps with some of the lower rooms where the unfortunate Vernon pictures are put away, would give situations for display of modern sculpture.

Returning to the site of Marlborough House, it may be suggested that a new National Gallery, if built here, should be on arcades, which, opening to the garden next the park, would make a superb covered promenade that might be stored with architectural remains and examples of ancient sculpture. It appears that the British Museum is already filled to repletion, inasmuch as the Nineveh antiquities are inconveniently crowded in a cellar; besides, the works of our own sculptors deserve national recognition, and to the present moment no project has been elicited, either governmental or otherwise, for securing to our posterity any proofs of our native skill in this difficult and sublime branch of art.

Hitherto the restricted convenience for hanging pictures in the apartments called a National Gallery in Trafalgar-square, has been constantly urged by the trustees of that institution as a reason for declining purchases in addition, and even for the non-acceptance of gifts or legacies of works of consequence. Although, perhaps, the principle is not of the most refined quality of honour to accept gifts of valuable property, being somewhat akin to suing *in forma pauperis*, or for a high-minded people to become legacy hunters of pictures to fill a more enlarged gallery, yet we possess, without trusting to any such adventitious additions, extensive means of covering the walls of a new gallery with works of the very highest consequence for art-instruction, both to its professors and admirers. The cartoons of Raffaelle might be covered with plate glass, and brought to London. At Hampton Court they are absolutely useless, being hung too high for any searching examination; and the tranquillity absolutely necessary to study their intense beauties interfered with by a vulgar crowd, more excited and anxious to view a contested swimming match in the river to catch a live pig, which was weekly instituted last year by the officers of the dragoon regiment quartered there. These gentlemen gave a shrewd estimate how valueless the wondrous cartoons of the divine master were to the majority of the Hampton Court visitors.

Hampton Court contains, also, the admirable friezes by A. Mantegna: these, although painted over by an inferior hand in many parts, would probably disclose their virgin purity if the retouches were removed. There are also some works by Julio Romano, from the palace of Mantua, seldom noticed, but of great value to the student in high art: a magnificent Tintoretto has been lent to the Royal Academy, and now excites the admiration of every one who views it there. Many others might be named, but the ceiling in Whitehall Chapel, by Rubens, cannot be omitted. A dozen years since this series of pictures was taken down, found to be in the most perfect state, and in the master's finest manner. Of what use are these splendid works to the study of grand art, depending on the charms of colour, in their present situation? If our national gallery were possessed of this series by Rubens, and the cartoons of Raffaelle, it would at once raise the national collection to a level with the great galleries of Europe, and fulfil its proper destination of instruction both to artists and the public. The vacant spaces in the ceiling of Whitehall Chapel would give a brilliant opportunity for perpetuating the fame of any one of our great painters, by giving him a commission to fill it. Had we done this by Etty, what a monument of the English school would have adorned the capital!

While on the locality of Marlborough House, it may not be out of place to suggest a very trifling change which might be advantageously made here in the entrance to St. James's Park; that is, to cut off about 60 feet of the garden of St. James's Palace, which is elongated beyond the building, and to carry the roadway straight from Pall Mall into the park. St. James's Park cannot be said to have any very convenient or ornamental entrance from the metropolis, the low contracted arches of the Horse Guards being both mean and obstructive; the way through the stable-yard and Cleveland-row is also the reverse of spacious or beautiful; while cutting away this small slice of the garden would afford to the Sovereign and the Court a broad, airy, and unobstructed communication between the most elegant street of the capital (Pall Mall) and the palatial abode of royalty.

At present this tortuous way, occasioned by this small spot of inclosed garden, is scarcely frequented; grass grows between its uneven pavement; and a large dust-bin, with its cavernous mouth fully expanded, betrays accumulated filth, cinders, cabbage stalks, and broken garden pots! Such is the most open and spacious entrance to St. James's Park!

EXPANSION OF THE IPSWICH MECHANICS' INSTITUTION.

The erection of a spacious hall, 63 feet long by 40 in width and 26 in average height, as an addition to the previous premises of this thriving institution, was too important an event to pass without special commemoration; and accordingly the hall-heating was celebrated on Tuesday evening in last week, by a numerous and highly-respectable assemblage of the patrons, members, and friends of the institution, who spent the evening in harmonious association, with music and eloquence, interspersed with temperate physical refreshments. Mr. J. Cobbold, M.P., occupied the chair, and was accompanied by the mayor, the recorder, Mr. T. S. Gowing, Messrs. A. and R. Ransome, Rev. J. Lord, and other gentlemen. The hall was graced by the presence of many ladies, to whose paramount influence over the rising generation, and importance as their earliest educators, the recorder, Mr. David Power, took occasion to make pointed and impressive allusion, in a speech received with repeated expressions of applause.

He had heard, he said, but the idea always jarred upon his mind, that they came to a meeting like that merely to grace the scene. He did not derogate from their grace; far from it. But he thought they ought to come, and he believed they did come, many of them, from a far higher and far holier motive. There was no class upon whom intellectual culture was more incumbent, or was a more sacred duty than upon the women of England. If they felt the duty that was imposed upon them, as they must feel it, they would own that mechanics' institutions,—in the lectures that were delivered within its walls, in the books which adorned its shelves,—that these should be participated in, as he was glad to observe was the case here, by the women as well as by the men. If there were any feature in the present times more gratifying than another, it was to see the great truth at last beginning to be acknowledged, that the sacredness of intellectual culture was felt as much by the one as it was by the other. He believed we should not live to see it, but those who came after us might, that when women received the education to which they were entitled, they would make of the men a different race from what they now were, to carry on the work of reformation throughout the world. If what were really in his own mind most solemn thoughts had found a resting place in the heart of but one individual present, if they fructified and brought forth, unknown to him, and unknown perhaps to the individual himself, good fruit in future, then he should be heartily content.

The meeting was afterwards addressed by Mr. Gowing, to whose energetic and continued exertions the result which the meeting had met to celebrate is mainly due. Mr. Ransome, the secretary, gave an official speech, and the meeting was also addressed by the Rev. Mr. Lord and other gentlemen. In responding to a vote of thanks to the building committee, Mr. Gowing complimented the architect, Mr. Woolnough, Mr. Whight the contractor, and

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